

Mel Bay Presents

Five Popular Persian Ballads

For Solo Classic Guitar ● Arranged by Lily Afshar

1 2 3 4 5 6 7 8 9 0

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The five ballads are selected from Persian folk music. They are arranged here in their purest and most direct form. They speak directly to people and although old, they remain popular with Persians to this day. The ballads originate from various parts of Persia where different dialects are used. In these arrangements I have tried to give the melodies the same nuance and embellishments that a singer would. All the ballads except *Dareneh-Jaan/Aziz Joon* begin with a short introduction establishing the tempo and mood. In *Jaan-e-Maryam*, the muted strumming of the melody is an imitation of string tremolo. The arrangement of the *Lala-ee* is inspired by a version for choir by the late Iranian composer, violinist, and conductor, Rouben Gregorian.

The *Five Popular Persian Ballads* have been recorded by Lily Afshar on *A Jug of Wine and Thou*, Summit Records, DCD 236.

Gol-e-Gandome

Composed by Lily Afshar

♩ = 60 Molto cantabile

5

ritmico

flesh

p

10

15

20

25

tr

1 2 4 3 4

pont.

tr

sul tasto

31

0 0

② molto vib.

1 2 4 3 4

1

④

1 1 3

dolce

mf

37 *D.S. al Coda*

musical notation for measures 37-41, featuring a melody with eighth and sixteenth notes, chords, and dynamics (p., mf). The instruction *D.S. al Coda* is present.

CODA

musical notation for the Coda section, measures 42-46, featuring a melody with eighth and sixteenth notes, chords, and dynamics (p.). The instruction **CODA** is present.

48

musical notation for measures 47-48, featuring a melody with eighth and sixteenth notes, chords, and dynamics (rit.). The instruction *rit.* is present.

Dareneh Jaan/Aziz Joon

Composed by Lily Afshar

♩ = 76 Moderato
art. harm.

6

a tempo

molto rit. *cantabile*

10

12

14

rit. *a tempo*

16

18



20

②

0

Musical staff 20-21. Treble clef. Measure 20: four groups of four sixteenth notes (F4, G4, A4, B4). Measure 21: four groups of four sixteenth notes (C5, D5, E5, F5), a sharp sign (F#5), and a final group of four sixteenth notes (G5, A5, B5, C6). A circled '2' is above the final group. A '0' is below the staff.

VIII

22

Musical staff 22-23. Treble clef. Measure 22: four groups of four sixteenth notes (F4, G4, A4, B4). Measure 23: four groups of four sixteenth notes (C5, D5, E5, F5), a sharp sign (F#5), and a final group of four sixteenth notes (G5, A5, B5, C6).

24

Musical staff 24-25. Treble clef. Measure 24: four groups of four sixteenth notes (F4, G4, A4, B4). Measure 25: four groups of four sixteenth notes (C5, D5, E5, F5), a sharp sign (F#5), and a final group of four sixteenth notes (G5, A5, B5, C6).

26

Musical staff 26-27. Treble clef. Measure 26: four groups of four sixteenth notes (F4, G4, A4, B4). Measure 27: four groups of four sixteenth notes (C5, D5, E5, F5), a sharp sign (F#5), and a final group of four sixteenth notes (G5, A5, B5, C6).

28

Musical staff 28-29. Treble clef. Measure 28: four groups of four sixteenth notes (F4, G4, A4, B4). Measure 29: four groups of four sixteenth notes (C5, D5, E5, F5), a sharp sign (F#5), and a final group of four sixteenth notes (G5, A5, B5, C6).

30

Musical staff 30-31. Treble clef. Measure 30: four groups of four sixteenth notes (F4, G4, A4, B4). Measure 31: four groups of four sixteenth notes (C5, D5, E5, F5), a sharp sign (F#5), and a final group of four sixteenth notes (G5, A5, B5, C6).

32

Musical staff 32-33. Treble clef. Measure 32: four groups of four sixteenth notes (F4, G4, A4, B4). Measure 33: four groups of four sixteenth notes (C5, D5, E5, F5), a sharp sign (F#5), and a final group of four sixteenth notes (G5, A5, B5, C6).

34 *f* *rit.* harm. 19

a tempo

37

39

41 *rit.*

a tempo

43

45

47 *rit.*

50 $\bullet = 138$ con bravura

mf *f* *ff* *f*

57

63

69 *D.C. al Coda
senza repetitione*

\oplus CODA

74 *molto rit.*

Leila-Leila

Composed by Lily Afshar

$\bullet = 80$ Rubato

p

6

XII

$\bullet = 56 - 60$

rit.

p

12

mf

18

cresc.

sul tasto

24

1 2 4

①

pont.

30

5

35

cresc.

40 *harm. on melody*

45 *harm. on melody*

51 *rit.* *pp*

The musical score consists of three systems of music. The first system (measures 40-44) features a melody in the upper voice and a harmonic accompaniment in the lower voice, with a 'harm. on melody' annotation. The second system (measures 45-49) continues the harmonic accompaniment. The third system (measures 50-54) includes a melodic line and a harmonic accompaniment, with a 'rit.' (ritardando) marking and a 'pp' (pianissimo) dynamic marking at the end.

Jaan-e-Maryam

Composed by Lily Afshar

Freely

mf

3

p

6

tr

9

tr

11

tr

14

$\bullet = 60-66$ *ritmico*

18

p

flesh

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III
 23
 28
 33
 2 2
 ② ①
 38
 ③ art. harm. art. harm. 8va
 0
 44
 (8va) ② cresc. 4 2 III 4 1 3
 49
 II III 2 1
 54
 3

59

64

69

8va

Meno mosso e espressivo
rasgueado sordino

pp

rit.

75

81

a tempo

dal segno al coda

rit.

mp

86

⊕ CODA

8va

rit.

Lala-ee

(Lullaby)

Composed by Lily Afshar

$\text{♩} = 72$ Lento

harm. (4) V VII XII

dolce

rit.

a tempo cantabile

XII

5

rit.

9

a tempo

marcato il basso

12

XII VII

(4) (5)

3

16

3

art. harm.

harm. V

19

a tempo

rit.

rit.

pp

XIX